The Universal Law of Color Theory
Color Theory is the single most important tool of the arts.

A good understanding of color is essential to the art of makeup. All Professional Creative fields follow color Theory, including TV, Film,

COLOR RELATIVITY

HUE ... an individual color on the color wheel. Hues are different wavelengths and each a separate entity. It identifies a color by name, i.e.; red, blue, yellow.

VALUE ... The brightness (lightness or darkness of a color achieved by adding white or black to a selected color).

SATURATION ... the relative intensity of each color, i.e.; a fully saturated blue is bright and vivid; a dull grayed blue is considered de-saturated.

COLOR TEMPERATURE

COLOR TEMPERATURE depends on the amount of the cool or warm factor that a color possesses. Any color can be considered warmer or cooler in relation to another color. For example, Carmine and Tomato lipsticks are both considered red. Tomato is warm with more orange; Carmine is considered cool with more blue.

COOL - These colors are found near the blue radius of the wheel; colors with a blue tone. The sky, sea and ice are thought of as cool.

WARM - These colors are found near the orange radius of the color wheel, the combination of red and yellow. The sun and fire are thought of as warm.

RELATIVITY AND TEMPERATURE are important tools in evaluating your client. The skin tone may be a pale/cool olive and the hair a warm red. From here you can generate color schemes, creating color harmony or color contrast.
PRIMARY COLORS

Are the “building blocks” of all color. They cannot be broken down into other colors however they can be combined to create all other colors.

BLUE
The deepest of all three primaries and it adds coolness to other colors

RED
Considered medium in brightness and will add warmth to other colors

YELLOW
Considered the most reflective and adds brightness to other colors

SECONDARY COLORS

Mixing equal portions of primary colors creates secondary colors. Each is located between the two colors used to create it on the color wheel.

INTERMEDIATE COLORS

Achieved by combining adjoining primary and secondary colors. Each is located on the color wheel between the primary and secondary colors used to create it.
Color has varying degrees of pigmentation so the artist should be aware of the differences prior to color mixing. Blue is the strongest pigment followed by red, then yellow (the weakest.)

One drop of blue has three times more pigment than yellow and two times more pigment than red. The numbers in the following formulas represent numbers of drops.

1. **BLUE** = 1, has most depth, adds coolness and depth, and adds transparency and sheerness with white.
2. **RED** = 2, medium in brightness, adds warmth and roundness.
3. **YELLOW** = 3 reflective, adds brightness.

**SECONDARY COLORS = PRECISE BALANCE BETWEEN PRIMARIES**

1. **ORANGE** = RED + YELLOW = $R^2 + Y^3$ example: (2 drops of red + 3 drops of yellow)
2. **GREEN** = YELLOW + BLUE = $Y^3 + B^1$
3. **VIOLET** = RED + BLUE = $R^2 + B^1$

**INTERMEDIATE COLORS = PRIMARY AND SECONDARY COMBINATIONS**

- **Y/O = YELLOW - ORANGE = Y3 + Y3 + R2 = [Y6 + R2]**
- **R/O = RED/ORANGE = R2 + R2 + Y3 = [R6 + Y3]**
- **R/V = RED/VIOLET = R2 + R2 + B1 = [R4+ B1]**
- **B/V = BLUE/VIOLET = B1+ B1 + R2 = [B2+R2]**
- **B/G = BLUE/GREEN = B1 + B1 + Y3= [B2+ Y3]**
- **Y/G = YELLOW/GREEN = Y3 + Y3 + B1 = [Y6 + B1]**
Monochromatic
Color scheme using one color and variations of the same color. Apply value principles.

Neutral Color
Can be used within any color scheme as in contour and highlight. A color that then becomes a non-color; i.e., beige, white, black and grey etc.

TERTIARY COLORS = ALL OTHER COLORS
The majority of cosmetic colors are tertiary colors. We match them as close to the color wheel destination as possible. Skin colors are also tertiary colors.

Achromatic
A colorless scheme using blacks, whites and grays.

Analogous
Using any shades, tints or tones of colors that lie adjacent to each other on the wheel.

Direct Complimentary
A complimentary combination consists of two colors directly opposite each other on the color wheel. Always use a primary-secondary or intermediate-to-intermediate combination. This combination has dual functions. Example: blue eyes and a peachy (yellow/orange) shadow accents.

Split Complimentary
High contrast. Key color plus two colors directly on either side of the complimentary color. Example: green eyes and a red/violet shadow, red/orange accents.
Color and Light
Subdued natural or low lighting situations create a distortion of color. Under these circumstances light colors need more intensity and dark colors less.

Color and Distance
Distance causes receding (cool) colors to “black out”. Consequently lighter values of color should be employed for greater emphasis.

Freckle Coloration
Freckles can be multifaceted in color. Some are yellow/green and others yellow/orange. Some complexions have both. Use color theory techniques to neutralize the freckles prior to matching the skin tone. Be careful not to use olive toned foundations on Y/G freckles, which will accentuate the green. On the other hand individuals with Y/O freckles can’t afford Y/O foundation. Use direct complimentary color scheme to neutralize.